Bitch Planet

Issue 6

"Extraordinary Machine"

Prepared for Lauren Sankovitch, Valentine De Landro and Taki Soma

By

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Draft 1.0 - 11/28/15

Dear Taki,

Let me start by saying THANK YOU -- both for agreeing to take on this project and for your patience in waiting MONTHS for the script.

Second, I've written this for you full script because I find that's usually best when we haven't worked together before. THAT SAID, the metaphor here is "map" not "blueprints," cool? You change on blueprints, the whole building falls down. But a map? You look at the map and you see a better way to get where we're going -- GREAT. I love shortcuts. If there's a problem because of a larger issue or something, I'll let you know in layouts, but for the most part, go for it. This is a collaboration and you should feel free to be the best you. I can always rejigger dialogue.

From a practical perspective, I tend to default to about 6 panels per page for talking scenes, 3 per page for action, but that's a rough, not a rule. I couldn't get a feel for where you're comfortable from the samples I looked at, so if pages feel crowded to you, go ahead and combine panels and I'll adjust. Again, if it's an issue, we'll catch it in layouts.

Finally, I think you got a page of original notes on this issue. Everything's still basically the same, but I had a hell of a time coming up with the structure. Themes are those consistent with the series: women refusing to fit the molds assigned to them, male gaze, voyeurism; and those particular to this issue: Japanese women stereotyped as submissive, fetishization of Japanese women, white-man-goes-native fantasy, stereotypes of Asian men as slight, asexual, and the white-man-with-Asian-Master fantasy... if I have room to skewer that one. Also playing with the idea that the violin, the ship and Meiko are all the titular "extraordinary machine."

Any questions, let me know.

Mwah,

Kelly Sue

PAGE 1

Taki, I'm not writing this page first (I wrote the second scene first) and it's entirely possible that you will not want to draw it first either. The next scene is more conventionally conveyed, so I don't blame you if you want to start there.

Okay, back to the first page.

I'm looking for something impressionistic here. We can talk about it at length at any point; jump on the phone or get together.

(I'm not breaking this down by panel necessarily. You see what I mean, I think.)

1) Top of the page, we see Meiko's face and bare shoulders. She's in prison -- not on Bitch Planet, on Earth. She's being felt up by a guard, but we don't really see see that happening. We see her checked out, running through thoughts in her head. She is not angry, she is not scared, she is maybe annoyed, but probably just check out.

In the panels that follow we will suggest what's happening without showing it explicitly. Lay out a collage of small images. Overlaid text will be approximately this:

MEIKO/CAPTION
A violin has an hourglass shape. Men like to compare it to a woman's body...

- A violin body

- Man Ray's Ingres Violin http://blogs.crdp-limousin.fr/23-la-souterraine-lycee-loewy-manaa/files/2014/01/man-ray-violon-2.jpg

MEIKO/CAPTION
It has a neck too...

- Violin finger board/neck

- Meiko's neck as the guard kisses her there.

MEIKO/CAPTION
A back, a nose, a belly... even ribs...

- Violin ribs

- The guard's hand on Meiko's ribs

MEIKO/CAPTION
But the parts that interest me most are the BRIDGE and the SOUND POST, also called the HEART and SOUL.

- Violin bridge

MEIKO/CAPTION
The BRIDGE holds the strings, and transfers vibration to the belly, where they pass through the SOUL POST...

- Cutaway image of violin, with sound post visible

MEIKO/CAPTION
The SOUL supports the structure. It keeps the body from collapsing under the pressure created by the TENSION of the wires on the bridge...

MEIKO/CAPTION
...the heart strings.

I'd like to end on Meiko's eyes to camera.

Again, hit me up if this is maddening and I'll rewrite it full script.

PAGE 2

FLASHBACK. Change of tone entirely. Domestic scene.

EXT. MORNING. FALL.

PANEL 1

Match cut. Close up of YUME MAKI'S (Meiko's mother) eyes.

PANEL 2

Pull the camera out. Yume, a beautiful Japanese-American woman in her 30s stands at the threshold of her home and welcomes various girls for violin lessons -- let's say there are about 8 of them, total. Each girl is carrying an instrument and a lunch bag as they come up the front stairs and they range in age from about 12 to about 17. They are dressed in some vaguely futuristic version of a school uniform. The younger girls' mothers maybe be waiving goodbye to them from the sidewalk.

Note: in this world, post-protectorate, girls are all home-schooled, but uniforms for various homeschool groups are common. More tribes. Always divisions.

Taki/Val, the design concept of this world is that it's not THAT far in the future. The New Protectorate overthrow happens in 2016, the "today" of the regular series is 2030 and this story takes place about 2021. Neighborhoods 5 years from now likely are not going to look all THAT different, but to stress the future thing, not a bad idea to have it look a bit crowded. My thought is something like this: http://www.decorfeed.com/images/img2/modern-single-family-house.jpg where the steps lead up to a front door instead of that open glass wall. The "violin lessons" happen in that dark lower level. Better ref for the sense of crowding would be something like this: http://keepingitrealestatechicago.com/wp-content/uploads/2013/12/modern.jpg

YUME MAKI
Good morning, girls! So happy to see your smiling faces.

PANEL 3

She stops a small blonde girl as she comes up the stairs.

YUME MAKI
Good morning, Caroline. How is that Turkish folk piece coming along?

CAROLINE
Good, Mrs. Maki.

PANEL 4

Caroline smiles as she walks past Mrs. Maki, into the home. Mrs. Maki calls after her.

YUME MAKI
I'm so glad to hear that.

PANEL 5

From inside the house, we're looking across the front entrance hall and up at YOUNG MEIKO, about 16 years old, as she comes down from her bedroom on the third. At the base of the staircase, her "classmates" are filing past the stairs. YOUNG MEIKO yawns.

CAROLINE
'Morning, Meiko!

YOUNG MEIKO
AAAAAAAHHHMmmorning, Caroline.

PAGE 3

PANEL 1

Meiko's father is on his way out to work, he meets her at the bottom of the stairs. He has a muffin in his hand. It's fresh out of the oven, steaming.

YOUNG MEIKO
What are you doing still here? You're gonna be late for work.

MAKOTO MAKI
Shush.

PANEL 2

Meiko brightens when she sees the muffin in his hand. He's holding it away from her a bit, as though she might steal a bite right out of his hand.

YOUNG MEIKO
Muffins?

MAKOTO MAKI
Chocolate chip. I couldn't go before they were out of the oven. They're best when they're warm.

PANEL 3

Meiko heads for the kitchen, which would be on the main level (the level the front door is on, the one they're standing on now).

YOUNG MEIKO
Did you leave any for the rest of us?

MAKOTO MAKI
One, I think.

PANEL 4

Meiko's younger sister, Mirai (14), comes down the stairs. Yume walks behind her, headed to the stairs that lead to the lower level, where lessons are conducted.

MIRAI MAKI

Daaaaaaaad!!

YUME MAKI

2 minutes!

PANEL 5

Makoto kisses Mirai or squeezes her shoulder. Meiko has come out of the kitchen holding two muffins -- one for her and one for her sister.

MAKOTO MAKI

I'm kidding. Hurry up -- you've got violin lessons in 2 minutes and your mother hates stragglers.

YOUNG MEIKO

Have a good day at work!

PANEL 6

Makoto winks at his girls as he turns to pull the door closed behind him.

MAKOTO MAKI

You too.

PAGE 4

We're downstairs now, the house's lower level. If there are any windows, they are completely covered up, such that there is no chance of anyone seeing in.

The room is very open. Chairs and music stands are arranged in a rough circle. There is a reel-to-reel player in the corner -- yes, an old-fashioned reel-to-reel player.

In the background, PROMINENTLY LABELED, a bin for "PEANUT-FREE LUNCHES." The girls have dropped their sack lunches in there.

PANEL 1

Meiko and Mirai come down the stairs, the last to class as always, even though they live there. Yum is getting something out of a hidden compartment -- maybe in the floor?

Other girls are seated in front of music stands, their instrument cases next to them.

YUME MAKI
Why are MY GIRLS always the last to class?

YOUNG MEIKO
Because we have the shortest commute?

PANEL 2

Mirai shoves the last of the muffin in her mouth.

MIRAI MAKI
Forry, maff.*

EDITORIAL NOTE
*"Sorry, mom."

PANEL 3

Yume puts the reel she pulled out of the hiding spot onto the machine -- https://www.youtube.com/watch?v=3dhzXS-x0VI The tape is hand labeled PRACTICE 5

YUME MAKI
Did you lock the door behind you?

YOUNG MEIKO
Yes.

YUME MAKI
Good.

PANEL 4

Yume turns around and faces the room. Behind her, large musical notes come from the machine, indicating that the music she's playing is very loud. It's playing to disguise what they're doing.

The musical notes will be present the rest of the page.

YUME MAKI
Books out, please.

PANEL 5

Reverse on the students. They've pushed the music stands down and laid them flat so they act like small desks. They're unpacking math and science books from their violin cases -- maybe some rulers and pencils too.

GIRLS
Yes, Professor.

PANEL 6

On Yume, smiling.

YUME MAKI
Today we pick up where we left off in our calculus studies...

PAGE 5

[After dinner, the family discusses their day. Makoto has brought home work -- plans for the protectorate ship. Meiko wants to help. Mirai does too. Yume won't let Mirai -- takes her off into another room.]

PANEL 1

Ext. Maki home, night.

MAKOTO MAKI (BALLOON TO HOUSE)
Meiko's turn. What was your high for today?

PANEL 2

Inside the Maki dining room. They've just finished dinner and Yume is standing, clearing plates. They rest of the family is seated on their own side of a smallish four person table. The girls are across from one another; Yume and Makoto would be across from one another if Yume was seated.

(Even in this progressive family, Mom is assumed to do all the domestic duty by obligation. Others might chip in, but if they do, she reflexively thanks them for it, as though they're carrying part of her burden.)

They're playing HIGH/LOW at the table. Like any bratty little sister, Mirai is jumping in to answer for her sister in the hopes that she'll get her in trouble. Meiko is incensed. Yume corrects Mirai. Makoto just smiles.

LETTERING NOTE: Clayton, Meiko and Yume are speaking almost simultaneously, trying to cut Mirai off, but it's too late.

MIRAI MAKI
She got a text from Jon Tsuei!

MEIKO MAKI (OVERLAPPING)
SHUT UP!

YUME MAKI
Mirai!

PANEL 3

On Meiko and Makoto. Meiko is looking up at her sister sharply. Makoto is looking down at his table, trying not to laugh.

MEIKO MAKI
Dad gets copies of all my texts. HE KNOWS.

MAKOTO MAKI
I don't read them.

PANEL 4

Meiko is genuinely shocked; she looks at him with her mouth slack. When you're choosing Makoto's pose/expression, it should suit his SECOND line here, not his first. He may be clapping his hands together and pushing his chair out.

MEIKO MAKI
What?

MAKOTO MAKI
I trust you. I figure if there's anything in there I need to know, you'll tell me.

MAKOTO MAKI
Now, I'm afraid I have some more work to do.

PANEL 5

Makoto stands and turns to Mirai.

MAKOTO MAKI
Mirai, I'd like you to help your mother clear the table, then I believe you have a sonata that needs some work?

MIRAI MAKI
Daaaaaaaaad

YUME MAKI
Hush your fuss, Mirai.

PANEL 6

Makoto turns to Meiko. The subtext is: Will you join me in my work, kid?

MAKOTO MAKI

Meiko, could I trouble you to CLOSE THE BLINDS?

PANEL 7

Meiko beams.

MEIKO MAKI

On it!

PAGE 6

Tiny scene with Yume and Mirai, violin practice, then back to Makoto and Meiko going over plans.

PANEL 1

Yume follows Mirai up the stairs, toward her room. Mirai is not happy about this at ALL.

MIRAI MAKI
Why doesn't SHE have to practice?

YUME MAKI
Because SHE got it out of the way BEFORE dinner.

PANEL 2

They enter Mirai's bedroom. What would the bedroom of a young girl look like in the new protectorate world?

I don't honestly know. It amuses me to have there be a Boy Band poster for a band called ONLY ONE WAY advertising the OUR WAY! Tour.

MIRAI MAKI
She's a terrible violinist. She's should have to practice more than me.

YUME MAKI
First, YOU do not get to decide what other people SHOULD or SHOULD NOT have to do, Mirai.

PANEL 3

Yume turns back to shut the door. Yume picks up her instrument, which was on a stand, NOT in a case.

YUME MAKI
Second, your sister started playing much older than you. You have an advantage.

YUME MAKI
And THREE--

PANEL 4

INSET: DOOR CLOSES.

SFX
CLK

PANEL 5

Yume has her back to the wall and speaks in a slightly lowered tone.

YUME MAKI
She doesn't have be be GOOD. Neither do you. Your father and I just need you to play well enough to justify the time you spend in lessons.

YUME MAKI
Do you understand?

PANEL 6

Mirai has the same look on her face that Tallulah has when she is mad but she knows she's beat.

MIRAI MAKI
...

MIRAI MAKI
Yes.

PANEL 7

Yume forces a smile. Mirai raises the violin into playing position.

YUME MAKI
Good. Now let me hear that sonata.

PANEL 8

Inset: EIGHTH NOTE.

NO COPY

PAGE 7

Makoto and Meiko talk, bond. At some point, Makoto says, "everything we do, we do for you and your sister." Meiko spots a problem with the proximity of the two venting systems.

PANEL 1

We're back down in the dining room, there are eighth notes hanging in the air, making the way from the direction of the stairs to near the dining table, where they fade a bit.

Makoto and Meiko are standing over the diningroom table, where there are plans laid out for the New Protectorate's ship [LAUREN, WHAT ARE WE CALLING THAT AGAIN? CLEARLY IT'S A CATCHY NAME AS I CAN'T SEEM TO REMEMBER IT.] Makoto has his arms crossed. He's well-chuffed. Meiko is pretty impressed too. Maybe she has her arms crossed too -- might be a nice moment to have father and daughter in the same pose.

MAKOTO MAKI
What do you think?

MEIKO MAKI
I think it's AMAZING.

PANEL 2

Meiko leans in close, her hands on the blueprint. (We don't need to see the blue print anywhere that follows, so don't worry about faking it.)

MEIKO MAKI
It's a THING, you know? This GIANT, IMPORTANT THING...

MEIKO MAKI
Right now it's just lines on paper, but someday it's going to be an actual THING.

MEIKO MAKI (SMALL)
And you made it.

PANEL 3

Makoto leans down into frame. Meiko smiles. Tears in her eyes

maybe.

MAKOTO MAKI (SMALL)
WE made it.

MEIKO MAKI (SMALL)
WE made it. Yeah.

PANEL 4

Makoto points to the bottom right corner. They both look there. WE don't need to see what he's pointing at, let's keep looking at them.

MAKOTO MAKI
Meiko, in a better world, your name would be right here.

MEIKO MAKI
That's why you and mom do what you do, right? A better world?

PANEL 5

Makoto stands up and maybe pinches his brow. Or just rubs his hand on his face. (It's a gesture Oeming makes, I know you know the one I mean.)

MAKOTO MAKI
For all of us. For you and for your sister. For the girls in your class. And maybe someday, for your daughters too.

PANEL 6

He puts his hands up in the air, palms out. Trying to make light.

MAKOTO MAKI
If, I mean, you know, if that's a thing you WANT.

PANEL 7

Looks back at the blue prints, smiles and shrugs.

MEIKO MAKI
Maybe someday.

PANEL 8

Punch in on her a bit. She cocks her head to the side like a confused dog.

MEIKO MAKI
I still don't get the part where we fight the Protectorate by building giant ships for them.

PAGE 8

There's a silent moment between them when Meiko understand the depth of her parents' involvement in the resistance.

Makoto sends her to bed.

PANEL 1

Makoto crinkles up his nose a little. She's not wrong, but it's funny to hear it put so plain.

MAKOTO MAKI
It's complicated.

PANEL 2

He puts an arm around her as they look down on the blueprints.

MAKOTO MAKI
All right, I've got a few things to finalize in the virtual mockup if we're going to start cutting steel, but I wanted you to have these.

MEIKO MAKI
These are for me? I can keep them?

MAKOTO MAKI
I'm having a few prints made for everyone who worked on the project. This one is YOURS.

PANEL 3

She gives him a huge hug. Almost a tackle.

MEIKO MAKI
THANK YOU!

MAKOTO MAKI
You're welcome.

PANEL 4

He's delighted, turning to walk away as Meiko is pouring over the blueprint.

MAKOTO MAKI
Now roll them up and go rescue your sister before she has a conniption.

MEIKO MAKI
Dad--wait!

PANEL 5

The tone shifts. Meiko is really concerned by something she sees. Makoto tries to play it off. He totally forgot she would see this bit.

MEIKO MAKI
The Sabatier Reaction system--they've reverted the placement. This is an explosive hazard. We MOVED this, remember?

MAKOTO MAKI
I'm sure that's just a mistake in the print.

MEIKO MAKI
No, this print is marked FINAL, you're going have to--

PANEL 6

Headshot: Makoto. Dead serious.

MAKOTO MAKI
--Meiko. Do as I asked.

PANEL 7

Headshot: Meiko. Stunned, realizing just exactly how they fight the protectorate by working for them.

MEIKO MAKI
...

MEIKO MAKI (SMALL)
People could die.

PANEL 8

Headshot: Makoto. He is disturbed by how far he's willing to go

too.

MAKOTO MAKI (SMALL)
Meiko, please leave this to the grown ups?

PAGE 9

At work the next day, Makoto gets a call from Doug. Doug wants to meet at his home. Makoto calls Yume. They're both very concerned.

PANEL 1

Ext. "MAKI ARCHITECHINEERING" HIGH-RISE, MORNING. Sunrise visible.

SECRETARY (BALLOON TAIL TO OFFICE WINDOW)
Mr. Maki, I have Mr. Braxton on the line.

MAKOTO MAKI (BALLOON TAIL TO OFFICE WINDOW)
I'll take it at my desk, Olive, thank you.

PANEL 2

Dougie Braxton, young blonde and entirely hatable is on screen in Makoto's fancy corner office. Mack is standing at his desk, rolling up his sleeves. The look on his face is the one where you smile when you mean "fuck you."

DOUG BRAXTON
Mack-san!

MAKOTO MAKI
What can I do for you this morning, Dougie?

DOUG BRAXTON
Got the production list.

MAKOTO MAKI
Great. If you can get the sign-offs, we'll need to get the Chinese going ASA--

PANEL 3

On Dougie, onscreen.

DOUG BRAXTON
--There are some... Inconsistencies... that concern me, Mack.

PANEL 4

Makoto, headshot, neutral expression. He's scared shitless for himself and for his family, but he can't show it.

MAKOTO MAKI
...

PANEL 5

Makoto covers. He reaches for a pencil and a pad as if to take notes.

MAKOTO MAKI
Oh? Okay, how can I help?

DOUG BRAXTON
I'd be more comfortable discussing them in person.

PANEL 6

Inset: Makoto taps the pencil on the desk.

SFX
TAP TAP

PANEL 7

Makoto smiles brightly.

MAKOTO MAKI
I can come by before lunch if you like. Or would you rather come here?

DOUG BRAXTON
My day's booked. How about you give that lovely bride of yours a call and have her set an extra plate for dinner.

MAKOTO MAKI
...

PANEL 8

Dougie makes a finger gun.

DOUG BRAXTON

See you then.

PANEL 9

Makoto turns away, puts his hand to his face.

MAKOTO MAKI

Olive... Get Mrs. Maki on the line, please.

PAGE 10

Horrific dinner. Doug is drunk on the sake he brought. He keeps making inappropriate remarks.

PANEL 1

Establishing shot, Maki home, night.

NO COPY

PANEL 2

Headshot, Mirai, comical. Eyebrow raised. We may or may not see a utensil in her hand. (A fork.)

MIRAI MAKI
Seriously? NO ONE is going to ask him why he's dressed like that?

PANEL 3

Open up to show us the dinner table, Meiko, Mirai, Yuma, Doug and Makoto are seated however you like. The Maki family are dressed in normal western clothes and eating their food with forks. Doug is dressed in a men's kimono and eating with chopsticks.

YUME MAKI
MIRAI!

MEIKO MAKI
PFFFTTT!!

YUME MAKI
MEIKO!

DOUG BRAXTON
Oh, it's all right, Yume. The girls don't mean any harm. I can explain.

PANEL 4

Doug pours himself some more sake. He's drunk.

DOUG BRAXTON
Girls, sometimes a man dresses on the outside, the way he feels on the inside.

MEIKO MAKI
And you feel like you just got out of the shower?

YUME MAKI
MEIKO!!

MAKOTO MAKI
Girls, why don't you go to your rooms?

PANEL 5

Yume is standing at this point, scooting the girls off to their rooms.

MIRAI MAKI
Because--

YUME MAKI
Not really asking. Go.

PANEL 6

Doug watches them go up the stairs.

DOUG BRAXTON
They're beautiful.

PANEL 7

He turns back to Yume, who is clearing his plate. He doesn't touch her, but this is still a little weird.

DOUG BRAXTON
YOU'RE beautiful.

PAGE 11

PANEL 1

Makoto gets up and moves to the seat closest to Doug. Yume passes behind him, headed to the kitchen with the plates. Doug is holding up the sake bottle.

MAKOTO MAKI
Doug, you had something talk to me about?

DOUG BRAXTON
More sake?

PANEL 2

Makoto still has his sense of humor here. He's maybe got his elbow on the table, leaning his face in his hand. Doug is bummed nothing is coming out of the bottle.

MAKOTO MAKI
No. And I'm not sure you need any more either.

DOUG BRAXTON
Oh... It's empty.

MAKOTO MAKI
Why are you here, Doug?

PANEL 3

Doug leans back in his chair and puts HIS face in his hand. He's troubled by what he has to say, but he looks Makoto right in the eye.

DOUG BRAXTON
The Polestar plans. You shit the bed, Mack.

MAKOTO MAKI (OFF?)
I'm sorry?

DOUG BRAXTON
You oughta be!

PANEL 4

Doug looks down now, rubbing his mouth with one hand as he speaks.

DOUG BRAXTON

The Poleshhtar is the pride uff da Protectorate, you know?

PANEL 5

Doug is animated now. Gesturing broadly with his hands. Drunk dude talking.

DOUG BRAXTON

And you made MISTAKES, man. BIG mistakes. DANGEROUS mistakes. Almost like you did it on PURPOSE.

PANEL 6

Yume stands right behind Makoto. She's very worried. Scared, even.

YUME MAKI

Makoto...

PAGE 12

PANEL 1

Doug leans forward in his chair, waving his hands toward Yume.

DOUG BRAXTON
No, Yume, I know, I know. I know nobody did anything on purpose. You're tired, Mack, you're overworked.

DOUG BRAXTON
But... Still...

PANEL 2

Makoto is still seated, but speaks slowly and deliberately. He's very, very serious. Yume is trying to keep her shit together.

MAKOTO MAKI
Why are you here, Doug?

MAKOTO MAKI
We could have had this conversation in the office. You could have pulled the project from us, but you didn't.

MAKOTO MAKI
Why are you HERE?

PANEL 3

Just on Doug. He puffs out his cheeks.

NO COPY

PANEL 4

From the girls POV and they peek downstairs at the grown ups. The view can be slightly obscured. Yume is walking away from men, and if she looks up, she'll see the girls.

DOUG BRAXTON
I'm lonely.

MAKOTO MAKI
I'm sorry...?

PANEL 5

Pull back and show us just the girls now, having pulled themselves back into the stairwell, leaning against the wall, but not looking downstairs anymore. They're eavesdropping. They're very serious.

DOUG BRAXTON (OFF)
Mack, I haven't told anyone about this. And I don't have to.

PANEL 6

Doug is standing now, pacing. He gestures back at Makoto and Yume.

DOUG BRAXTON
I mean... I OUGHT to. But, I ask myself, what if we were FAMILY?

DOUG BRAXTON
Would I report someone I was RELATED TO, or would I give them a chance to quietly make adjustments?

PANEL 7

Makoto's face.

MAKOTO MAKI
We're not family, Doug.

PANEL 8

Doug's face, smiling like he's sure that Makoto is going to think this is the GREATEST idea.

DOUG BRAXTON
We could be.

PAGE 13

PANEL 1

Doug moves over closer to Makoto. He's kind of confessional here. Like, guy to guy. Or even like son to father. He holds up two fingers.

DOUG BRAXTON
I'm no good at meeting people. You have TWO daughters, Makoto. You can't already have plans for them BOTH.

PANEL 2

(Cut this panel if the page is cramped.) Makoto stands.

NO COPY

PANEL 3

He takes a step toward Doug, who's actually taller than Makoto, probably, but hasn't found his full height yet.

MAKOTO MAKI
Get out of my house.

DOUG BRAXTON
Now, now, Mackie, you don't wanna--

MAKOTO MAKI
GET OUT.

PANEL 4

Yume holds the front door open as Makoto punches Doug in the jaw.

NO COPY

PANEL 5

Doug on the ground or stairs at the front of the house. Trying to pick himself up/make sure his jaw isn't broken.

DOUG BRAXTON (SMALL)
Awwww

PANEL 6

He's standing now, adjusting his kimono.

DOUG BRAXTON
I'm going to give you 48 hours to think about this.

<u>PANEL 7</u>

Punch in on Doug's face. This is a calm threat.

DOUG BRAXTON
And then I'm HONOR-BOUND to make some calls.

PAGE 14

PANEL 1

Makoto slams the door.

NO COPY

PANEL 2

Yume collapses. Maybe just goes down to the floor, maybe against a wall.

NO COPY

PANEL 3

Neutral expression from Makoto as he looks at his wife.

NO COPY

PANEL 4

Makoto maybe rubs his head as he walks to the kitchen. He's in crisis control mode now.

MAKOTO MAKI
I'll turn myself in. I'll take responsibility. It'll look like incompetence. That'll be the end of it.

PANEL 5

Two shot, Yume on the floor, Makoto yelling at her. This is a terrible moment in both their lives.

YUME MAKI
They'll take you away from us--

MAKOTO MAKI
What choice have I got, Yume? Are we going to throw our children into the fight?

MAKOTO MAKI
Everything we've done has been for them! I will protect MY FAMILY, Yume--

PANEL 6

On the girls in the hallway, listening.

MAKOTO MAKI (OFF)
IT'S WHAT A MAN DOES! It's what this FAMILY does.

MIRAI MAKI
I'm scared, Meiko.

PANEL 7

Punch in on Meiko's face. She's closed her eyes.

MAKOTO MAKI/CAPTION
It's in our BLOOD.

PAGE 15

PANEL 1

Black.

MEIKO/CAPTION
Don't be scared, Mirai. We'll take care of each other. We're Makis.

MEIKO/CAPTION
It's what we do.

PANEL 2

Sunrise over Makoto's office building.

NO COPY

PANEL 3

Makoto walks by Olive's desk toward his office, not even acknowledging her. A dramatic angle here would be nice, to underscore how in his head he is. He's probably got a cup of coffee in his hand in a to go cup.

Don't sweat backgrounds here too much as I'm going to ask Clayton to fill the space around Makoto with overlapping tailless word balloons, all the thoughts crowding his head.

Clayton, I also want to try an effect where the tailless balloons are gray as he enters the office and they ombre to black as he moves into the space. We'll talk about it.

TAILESS BALLOON
Tbd

TAILESS BALLOON
tbd

TAILESS BALLOON
tbd

TAILESS BALLOON
tbd

TAILESS BALLOON
tbd

TAILESS BALLOON
tbd

TAILESS BALLOON
tbd

TAILESS BALLOON
tbd

PANEL 4

Makoto is in his office by himself now, closing the door. In the crack we see all the balloons from the previous panel trying to force their way into the room. He's shutting them out.

TAILESS BALLOON
Tbd

PANEL 5

Makoto stands at his desk. One more tailless balloon hovers by his head.

TAILESS BALLOON
They'll take you away from us.

PANEL 6

He pushes the balloon away. [How should we do this? Taki draw the hand and Clayton, the balloon effect?]

NO COPY

PANEL 7

He calls for Olive.

MAKOTO MAKI
Olive... get me Doug Braxton.

PAGE 16

PANEL 1

Makoto leans back in his chair, preparing himself for the call.

NO COPY

PANEL 2

Olive enters the office, shaken. Makoto turns to look at her. He didn't mean for her to come in.

MAKOTO MAKI
Olive...? Are you all right? What did Doug tell you? What did he say?

OLIVE
No, no--Doug Braxton is out sick today. Hung over or something, but, um--

PANEL 3

On Olive, stunned.

OLIVE
Mack, the [place] Hospital called. They've got Mirai. They think she tried to hurt herself.

PANEL 4

Makoto sits up, feels for his phone. Olive leans in toward him, maybe tries to touch him to get his focus.

MAKOTO MAKI
What? That doesn't make sense. That's 30 miles from here. Mirai couldn't--

MAKOTO MAKI
I'm calling my wife. I'm sure the girls are fine and this is some kind of a--

OLIVE
Yume is being detained at the hospital until you come to collect them. They've confiscated her phone.

PANEL 5

That does get his attention.

MAKOTO MAKI
Detained for what...?

OLIVE
They didn't say.

OLIVE
Mack, you should go.

PANEL 6

He's already headed out the door.

MAKOTO MAKI
Call the car if you need me.

PAGE 17

PANEL 1

Ext. Hospital. Midmorning.

FLOATING CAPTION
[] Hospital

YUME MAKI (BALLOON TAIL TO WINDOW)
I'm telling you, I want to see my daughter!

PANEL 2

A security guard has Yume detained near the ER entrance. There are other people in the waiting area and a guard or two extra. Hanging out. Eating donuts maybe. Why there are so many security guards in a hospital, who knows.

Yume is clearly supposed to be sitting on a chair, but she's had enough of this shit. She's up in his face. Maybe pointing her finger at him. He's armed.

GUARD
Ma'am, you're hysterical.

YUME MAKI
I'm not HYSTERICAL, you son-of-a-bitch, I'm angry! I've been here for 45 minutes!

YUME MAKI
You won't let me see MY CHILDREN and no one will tell me WHY!

PANEL 3

The guard already has his hand on his cuffs in his belt. He's already decided to use them. He's pointing at her.

GUARD
I DID tell you, we're waiting for your husband. You use that kind of language with me again and--

YUME MAKI
GO FUCK YOURSELF!

PANEL 4

Headshot of guard. (Cut this panel if your page is crowded.) Head cocked, nostrils flared.

GUARD
That's it--

PANEL 5

The guard throws little Yume against the wall or on the floor and starts to cuff her.

GUARD
I WARNED you--this is for your OWN GOOD.

PANEL 6

Makoto comes in through the glass doors behind them.

MAKOTO MAKI
What the HELL are you doing to my WIFE!?

PAGE 18

PANEL 1

The guard backs off. Yume is cuffed, but Makoto helps her off the ground.

MAKOTO MAKI
What happened? Are you all right? Where are the girls?

YUME MAKI
I don't know, I don't know--

PANEL 2

On Yume.

YUME MAKI
Makoto, they think I hurt Mirai.

DR. HORNE (OFF)
Now, now, Mrs. Maki, nobody thinks you did anything on PURPOSE.

PANEL 3

Dr. Horne, condescending son-of-a-bitch, enters the area carrying an iPad like device.

DR. HORNE
It's just that girls like Mirai need supervision. And we didn't want you and she to have time sync up your stories before Mr. Maki got here.

PANEL 4

Makoto is completely confused.

MAKOTO MAKI
What the hell are you talking about? Why is she in cuffs?

PANEL 5

Dr. Horne signals to the guard to release Yume.

DR. HORNE
Just a precaution. The fairer sex are prone to dramatic gesture. We just want to make sure Mrs. Maki didn't hurt herself.

PANEL 6

Dr. Horne takes Makoto aside.

DR. HORNE
Mr. Maki, we believe your daughter knowingly consumed and allergen and triggered anaphylaxis. She ever tried to hurt herself before?

MAKOTO MAKI
My god, NO! What happened? Why would you ask me that?

PAGE 19

PANEL 1

Dr. Horne opens Mirai's exam room door. Inside Mirai is in an exam gown and strapped to a bed. Yume rushes in (no longer cuffed) to her daughter's bedside.

YUME MAKI
Oh my god, my baby!

MAKOTO MAKI
Mirai!!

PANEL 2

Mira looks like a kid who knows she did something naughty, not someone who just nearly died.

MIRAI MAKI
Are you mad? Meiko said I had to. She said you'd have to come.

PANEL 3

Yume holds Mirai's hands in hers. She's so confused.

YUME MAKI
Why? Why, baby, why? What are you talking about?

PANEL 4

Horne looks at his iPad.

DR. HORNE
Food court employee gave her an epi shot. Probably saved her life.

PANEL 5

Same framing, but he looks up.

DR. HORNE
It's about ATTENTION. If mom's not giving it to her, she'll turn to BOYS. Next thing you know, they're cutting themselves and some poor young man's--

PANEL 6

Makoto turns to the doctor.

MAKOTO MAKI
Where is Meiko?

PANEL 7

Dr. Idiot is useless. Cocks his head.

DR. HORNE
Weeeee don't have anyone here by that name...?

PAGE 20

PANEL 1

We're in Doug's apartment now. On a cell phone ringing and a hand reaching to turn it off.

I don't know what cell phones are going to look like in a few years. Similar to ours is fine. The screen is face DOWN though, we don't see who's calling.

RINGTONE (MUSIC NOTES)
Why don't girls let the nice guys
Between their thighs
Don't they reali--

PANEL 2

Pull the camera back to show us it's DOUGIE, looking hung over, but happy. He's wearing the kimono and likely nothing else.

When we see bits of Dougie's apartment it's clear he's read SHOGUN a few hundred too many times. Swords. Helmets. Maybe a Japanese flag, posters of Japanese women. Embarrassing shit.

DOUG BRAXTON
Whoever that is, they can wait.

PANEL 3

Doug gets on his knees on the floor in front of MEIKO, who is wearing, god help us, a bathrobe. She doesn't have a kimono. She's still holding her violin case.

DOUG BRAXTON
I knew your father would come around. I knew he would.

DOUG BRAXTON
Do you think it's okay if I call him "Father"? Do you think he'd like that?

MEIKO MAKI
I don't think he would, no.

PANEL 4

Doug.

DOUG BRAXTON
Do you know why you're here, Meiko?

PANEL 5

Meiko.

NO COPY

PANEL 6

Meiko.

MEIKO MAKI
For my family.

PAGE 21

PANEL 1

Wide, full tier. Makoto and Yume in the front seat of their car, Makoto driving. Makoto is talking to the car's nav system. Makoto hates the nav system so much he might explode. Mirai is asleep in the back seat. We may or may not see her.

NAV SYSTEM
You have no appointment with...BRAXTON, DOUGLAS. Would you like to call--

MAKOTO MAKI
I JUST DID, HE DIDN'T ANSWER!

YUME MAKI
Lolita, nav to Doug Braxton's home address. Please.

NAV SYSTEM
I hear that you want to directions to BRADENTON...

PANEL 2

Wide, full tier.

Back in Dougie's apartment. He's reaching to touch her shoulders.

MEIKO MAKI
WAIT.

MEIKO MAKI
I want to play you a song first.

PANEL 3

Back in the car. Yume has her hand on her face as she looks out the window. She's so worried.

MAKOTO MAKI
This is my fault. I should have never let her be involved with the ship. She's too invested.

YUME MAKI
It's not your fault. The world is so broken.

PANEL 4

Same tier. Headshot.

YUME MAKI
Our only mistake was thinking they wouldn't be broken too.

PANEL 5

Bottom tier. Doug is kneeling, his eyes closed, as Yume plays violin a few feet behind him. He's in heaven. She's working up her courage.

NO COPY

PANEL 6

Same tier. Headshot (with violin). The violin has snapped a string.

SFX
[String popping sound, if appropriate]

MEIKO MAKI
It'll just take me a minute to change it...

PAGE 22

5 tier page. Wide, Cinematic.

PANEL 1

Doug is still kneeling. Meiko is behind him with a violin string wrapped around her hands like a garrote. (She should probably have some cloth around her hands too, so the wire doesn't cut her. Maybe something from her violin case? (I carry some flannel in my case to wipe rosin dust off my instrument.)

MEIKO MAKI
Just another minute. Don't move...

PANEL 2

Okay, play cinematographer here. As Meiko steps closer to Doug, the camera pulls back too and angles down. By the end of the page, we're looking at feet and a puddle of blood on the floor.

This fight would be BRUTAL but I don't want to see too much of it. Basically, Meiko would loop that wire around his neck, pull hard with both hands and then just try to hang on until he passes or bleeds out. His strategy would be to bang her up against the wall. But he wouldn't have much time. He's a dead man.

Anyway, this panel, the camera has already started to look down a bit. We don't see either of them above the shoulders. She's RIGHT behind him.

DOUG BRAXTON
Take your time, Meiko.

PANEL 3

Camera points further down. VIOLENT JERK. SPRAY OF BLOOD.

NO COPY

PANEL 4

More violence, slipping in the blood, maybe.

NO COPY

PANEL 5

And he's dead. Stillness. Doug is on the ground. The camera is angled down so hard at this point that we're looking right at the floor. There's a puddle of blood with Meiko's face reflected in it. She's not smiling. She's not anything.

NO COPY

PAGE 23

We're back where we were at the beginning of the script. But now Meiko's gotten the better of the guard.

PANEL 1

Large. She's behind him with his nightstick at his neck and she's pulling it in to her body hard.

This is going to be hard to sell convincingly because she's so small. I think putting her up on a bench against the wall and him on the floor, essentially hanging by his neck will help...? Hit us up (or VAL, who is really good at this) if you need help.

There are bright lights shining on her. They've seen her on the monitor.

MEIKO/CAPTION
The BRIDGE holds the strings, and transfers vibration to the belly, where they pass through the SOUL POST...

SPEAKER
DROP THE WEAPON! Officers are on the way and they WILL shoot!

PANEL 2

She's dropped the nightstick and put her hands up.

The guard's fallen onto his knees, coughing and clutching at his collar.

MEIKO/CAPTION
The SOUL supports the structure. It keeps the body from collapsing under the pressure...

GUARD
>KAFF< You fucking >KAFF< bitch! You'll go >KAFF< to the ACO for this!!

PANEL 3

On MEIKO, neutral expression, as guards rush in and start to shove her to the floor.

MEIKO/CAPTION
...created by the TENSION of the wires on the bridge...

PANEL 4

Wide, but shallow. A thin ribbon of a panel. A violin, laying on its back, in profile, with a snapped string.

TAILESS BALLOON
What's she's doing with her hand? She's doing something with her hand!

TAILESS BALLOON
Is it a weapon?

TAILESS BALLOON
Contraband!

TAILESS BALLOON
It's a curse! It's an ancient Chinese curse!

MEIKO/CAPTION
What's that sound?

PAGE 24

PANEL 1

This is the background. Full bleed, white, with musical notes floating hither and fro.

Clayton, we'll lay in tailless balloons scattered across this panel, some obscured by the in set panels and some by each other.

Ideally, the background--the panel, panel 1-- fades as it gets closer to the bottom of the page. Like an ombre effect.

(Not sure about the balloons. This is really heavy handed. We'll see. I'd really like to go back through and pull all the microagressions that we've seen on the previous pages of the issue and put them here instead. Yeah... That's likely.)

TAILESS BALLOON
He was lonely.

TAILESS BALLOON
What's she doing with her hand?

TAILESS BALLOON
It's not his fault you're hot.

TAILESS BALLOON
It's not racist. Everybody has a type.

TAILESS BALLOON
She's a witch. She cast a spell on him.

TAILESS BALLOON
They all want attention.

TAILESS BALLOON
It was a compliment.

TAILESS BALLOON
They LIKE to be treated like that.

TAILESS BALLOON
What's wrong with you?

PANEL 2

INSET/FLOATING. Meiko's hand, not as it actually is, pressed up

against the ground, but as if she were unencumbered. Her hand is against a flat background making this gesture: https://media.giphy.com/media/hd9uKYBYGxM3K/giphy.gif

MEIKO/CAPTION
Lean in. Can you hear it?

PANEL 3

INSET/Floating. Closer on her hand, but the panel is bigger than the last.

MEIKO/CAPTION
It's faint, but it's there.

PANEL 4

INSET/FLOATING. Closer and slightly bigger.

MEIKO/CAPTION
It's the sound of the world's tiniest violin.

PANEL 5

INSET/FLOATING. Biggest inset panel. Meiko, cuffed, her arms behind her back. Portions of hulking guards twice her size forcing her out of the room. She is smiling.

MAKOTO MAKI/CAPTION
And it's the ONLY SONG I'll ever play for you.